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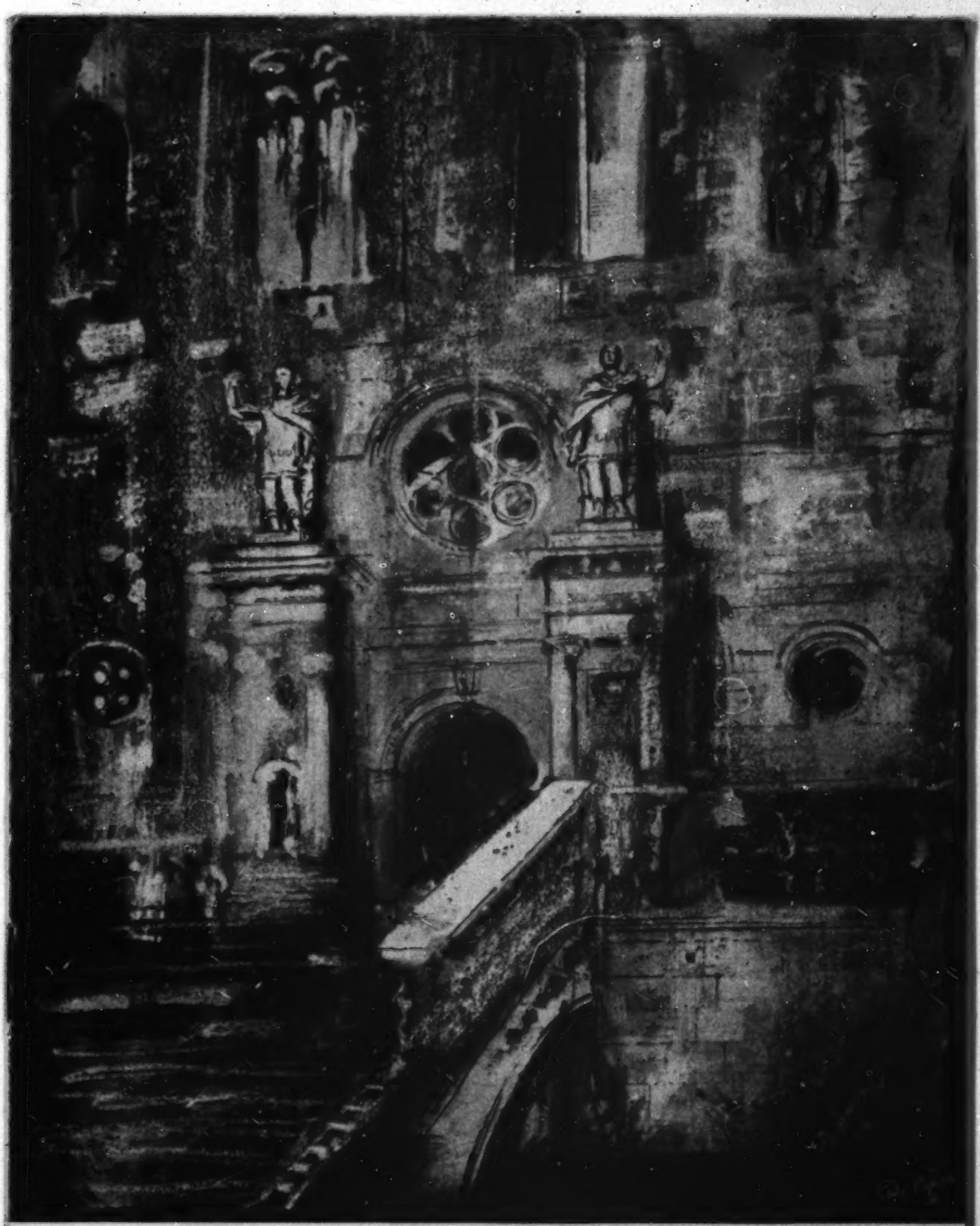

78.N.

JOHN PIPER

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JOHN PIPER

RECENT WORK

OCTOBER 17 — NOVEMBER 4, 1950

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET • NEW YORK

We are surrounded with things which we have not made and which have a life and structure different from our own: trees, flowers, grasses, rivers, hills, clouds. For centuries they have inspired us with curiosity and awe. They have been objects of delight. We have recreated them in our imaginations to reflect our moods. And we have come to think of them as contributing to an idea which we have called nature. Landscape painting marks the stages in our conception of nature. Its rise and development since the middle ages is part of a cycle in which the human spirit attempted once more to create a harmony with its environment.

from Kenneth Clark
LANDSCAPE INTO ART

How sweet it is, when mother Fancy rocks
The wayward brain, to saunter through a wood!
An old place, full of many a lovely brood,
Tall trees, green arbours, and ground-flowers in flocks;
And wild rose tip-toe upon hawthorn stocks,
Like a bold Girl, who plays her agile pranks
At Wakes and Fairs with wandering Mountebanks,—
When she stands cresting the Clown's head, and mocks
The crowd beneath her. Verily I think,
Such place to me is sometimes like a dream
Or map of the whole world: thoughts, link by link
Enter through ears and eyesight, with such gleam
Of all things, that at last in fear I shrink,
And leap at once from the delicious stream.

William Wordsworth (1770-1850)

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JOHN PIPER has always seen a long way under the skin of his subjects. He is acutely aware, for instance, of the bones of a building, and this enables him to indulge in any amount of romantic bravura without ever sacrificing true structural character, It is this quality, surely, which makes his architectural pictures at once exciting and satisfying: and the same quality is strikingly evident in his recent studies of the mountains of North Wales, of which a number are shown here. Close beneath the extraordinarily rich texture of these pictures (and Piper has forgotten more technical dexterities with gouache than most painters ever learn), the bone-structure of crag and gully is boldly revealed. The wild Welsh landscape is realised with a freedom, a breadth, an almost violent handling of forms, which combined with the dashing assurance of a colourist disciplined by a stern apprenticeship in the abstract style, marks a significant development in the work of an artist who has never ceased developing. Since Piper is prolific, and loves architecture, some people have lately type-cast him as "the architectural painter." These same people will probably soon be calling him "the Welsh landscape painter." By which time, though he loves Wales, his imaginative eye and increasingly masterly hand will undoubtedly be engaged elsewhere.

John Carter

CATALOGUE

1949-50

1 **POWERSTOCK**
Oil. 7 x 16½"

2 **CWN TRYFAN ROCK**
Oil. 25 x 30"

3 **PORTLAND**
Oil. 25 x 30"

4 **GLYDERS ROCKS**
Oil. 20 x 29"

5 **TRYFAN MOUNTAIN**
Oil. 25 x 30"

6 **WALL NEAR PENMON**
Oil. 15 x 24"

7 **MOUNTAIN ROCKS, NORTH WALES**
Oil. 28 x 36"

8 **WALL AT PENTRAETH**
Oil. 25 x 30"

9 **STONE GATE, PORTLAND**
Oil. 36 x 48"

30

10 ROCK FACE
Oil. 6 x 8"

11 TRYFAN AND A FOREGROUND ROCK
Oil. 6 x 8"

12 BLUE GRAY MOUNTAIN CWM
Oil. 6 x 8"

13 LULWORTH CASTLE, DORSET
Gouache. 26 x 21"

14 END OF THE GLYDER MOUNTAIN
Gouache. 21 x 26"

15 ROCKS AND WALLS NEAR TRYFAN
Gouache. 21 x 26"

16 HOLIDAY HUTS AT PORTLAND BILL
Gouache. 21 x 26"

17 ROCK FACE UNDER TRYFAN, NORTH WALES
Gouache. 21 x 26"

18 JAGGED ROCKS UNDER TRYFAN
Gouache. 21 x 26"

19 ROCKS IN A STREAM BED, NORTH WALES
Gouache. 21 x 26"

20 SLOPES OF TRYFAN
Gouache. 21 x 26"

21 FFYNNON LOER
Gouache. 21 x 26"

22 NEAR AND FAR ROCKS, TRYFAN
Gouache. 21 x 26"

23 ROCKS BEYOND OGWEN LAKE
Gouache. 21 x 26"

24 TOWYN CHURCH AND HOLIDAY CAMP
Gouache. 16 x 20"

16

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25 **REDWHARF BAY, ANGLESEY**
Gouache. 16 x 20"

26 **BLUE AND YELLOW ROCKSCAPE**
Gouache. 16 x 20"

27 **PORTLAND, SUNSET**
Gouache. 16 x 20"

28 **PENTNEY ABBEY, NEAR ELY**
Gouache. 16 x 20"

29 **SNOWDON AND CWM GLAS**
Gouache. 16 x 20"

30 **SUTTON WALDRON**
Gouache. 21¼ x 15½"

31 **TOWYN CHURCH AND HOLIDAY CAMP**
Watercolor. 13½ x 10½"

32 **WELSH ROCKS**
Watercolor. 5 x 10½"

33 **WELSH ROCKS AND WALLS**
Watercolor. 5 x 10½"

34 **MOUNTAINS NEAR PORTMADOC**
Watercolor. 5 x 10½"

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